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A Case Study of Multimodal Presentation of Selected Stage Play Literature in A Multimedia Environment

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Abstract

The intention of this study is to document the response of a selected group of students to the audio-visual presentation of a literary work in a multimedia environment. The study attempts to identify the key elements of students' learning experience such as acquisition of knowledge gained through the study of stage play literature by audio-visual text and observation. The main results of the study substantiated the view that students are able to transfer knowledge reinforced through multiple context learning in audio and visual media.

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1. Introduction

Educators have traditionally presented knowledge to students through a verbal representation of the content (Moreno & Mayer, 2007, p. 310). In contrast to instruction presented through a verbal representation of the content, Moreno and Mayer's (2007) research particularly centered on multimodal presentations, which associated words with pictorial representations of knowledge. The most effective learning environments combine verbal and non-verbal representations of knowledge, using a mixed-modality approach. Modality refers to sense receptors which are used to receive information defined as auditory through the ears and as visual through the eyes (p. 310).

Ajayi (2009) stated that the meaning of *text* has changed beyond textbooks. The text comprises spoken and written words and a variety of textual forms which are associated with posters, photographs, and graphics as well as videotapes, DVDs and computers. Multimodal learning environments help English learners from different backgrounds and life experiences with a more representative stage for making meaning. According to Ajayi (2009), systematic-functional linguistics defines language as a system which is potential in terms of meaning. It is also a set of choices formed by people's utterances to make meaning in the context of a situation. In this sense, there are three functional frameworks of meaning identified as *ideational*, *interpersonal* and *textual*. The *ideational meaning* is defined as the use of language when people express their personal experiences in the real world through words to

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verbalize ideas and conversations with people. The ideational meaning may also refer to language in relation to places, things, objects, qualities and events. *Interpersonal meaning* describes communication in language between a speaker and a listener. It also addresses the use of communication to influence others. In other words, interpersonal meanings incorporate cultural issues, identities and the role of the participants in social interactions. *The textual meaning* is related to the role of language as a coherent medium of message transfer in a given situation (p. 587).

According to a study conducted by The New London Group (1996), one of the main arguments is the increase in multiplicity and integration of significant modes, which make meaning. In this context, the textual is associated with the visual, the audio, and the behavioral dimensions. Mass media, multimedia and electronic hypermedia play an important role in how people use language, because the use of language is reshaped by the new communication media. Technologies of meaning are transforming quickly, so one set of standards cannot form the end of literacy learning (p. 64). The impact of new communication media on work life has caused a rapid change in public and private life. A paradoxical development is the invasion of privacy by mass media, communications, information networks, and global commodity culture. For example, childhood culture is now composed of narratives and commodities working together extending to TV, toys, video games, shoes, pencil cases, and lunch boxes to name a few. Currently, teachers find it difficult to keep up with the cultural and linguistic messages of global narratives, but they contemplate how to negotiate this transformation (The New London Group, 1996, p. 70). R. J. Shelve and C. L. Shelve (2008) stated that people understand the world and then act in it by using multiple channels in order to communicate. Twenty-first century literacy requires skills and abilities of making meaning in integrated auditory, visual and multimedia literacy. When students manipulate and transfer this knowledge to new forms, they can easily face modalities of communication in which they handle rich, meaningful and complex tasks in a rapidly changing world (p. 86). The scientific work on the revolution of mind and brain, which addresses the process of thinking and learning, has revealed the importance of learning experiences which empower people to use these experiences in new situations. However, the research in psychology, cognitive psychology and anthropology clarifies that learning occurs in any setting where significant cultural and social norms have an impact on learning and transfer of knowledge. The impact of these new technologies augments learning which was unrecognized a few years ago. Neuroscience explains the extent to which learning changes the physical design and functional organization of the brain (Bransford, Brown, Cocking, Donovan & Pellegrino, 2000, p. 4).

Active learning comprises *metacognition*, which defines people's ability to take control of their performance in different tasks. Teaching practices in parallel with the metacognitive approach to learning depend on sense-making, self-assessment and reflection. In this way, students transfer their learning into new settings and complex tasks (Palincsar & Brown, 1984). In addition, people may be capable of learning in one context whereas they may not be able to transfer their new knowledge to other contexts as a result of how knowledge is acquired. If the students learn new material through multiple contexts, they can abstract relevant concepts, which help learners to transfer their knowledge flexibly (Gick & Holyoak, 1983). Learning in a single context may not provide as flexible a transfer as in a multiple context which helps students transfer to other circumstances including domestic life, public life and the workplace.

In one sense, transformation occurs in theater art, that is, actors performing their roles can influence the emotional state of the audience. Plays show a double reality, the real personality of the actor and the role the actor is performing. In this sense, actors and characters are like us, they share our emotions. This transformation emerges from the power of human context (Courtney, 1990, p. 38). Context is important if we are to learn from different cultures. The medium in which the artistic work is presented has a definite relationship with meaning. This is expressed through the wide use of language. Therefore, meaning cannot be acquired without assessing all elements of language. An event or action in one culture may hold a different meaning elsewhere (Courtney, 1990, p. 101).

According to Anderson (2004), there is a lack of association between schooling and real life. Cognitive psychology maintains that the reason for this is related to how people learn. In the conventional classroom, superfluous information is presented to students so, they are passive learners, because the transfer of this knowledge is not possible in any real context. From this aspect, knowledge is not acquired when it is separated from its

authentic context. In this way, transfer of information and skills cannot be achieved from one context to another. Students may be able to solve problems in a particular context but may be unable to transfer their problem solving ability into different contexts (p. 283).

Mayer (2009) defined *multimedia* as technology or devices, used to present material in both visual and verbal forms. The focus of Mayer's research is to probe the design of multimedia instruction, which fosters multimedia learning. In this sense, *multimedia instruction* refers to the design and presentation of materials using both words and pictures in order to promote learning. The words, which accompany the material, are presented in verbal format through printed or spoken texts. On the other hand, pictures which refer to material are presented in a pictorial format by means of static graphics including illustrations, photos, graphs and maps or dynamic graphics such as animations or videos (p. 5). *Multimedia learning* occurs when students are able to construct mental representations from pictures and words both spoken and written. The process of a learner's construction of knowledge is described in Mayer's cognitive theory of learning. It shows how the human mind works and how people learn, since instructional messages provide meaningful learning. The cognitive theory of multimedia learning shows how people learn from spoken words, text and pictures (Mayer, 2005, p. 2).

2. Method

This case study was designed to investigate the learning experiences of a selected group of students concerning the presentation of literary works in a multimedia environment. The study also addressed the key elements of students' learning experience such as acquisition of literary knowledge gained through the study of stage play literature. In the light of the study conducted at the Preparatory school of Cag University, I aimed to answer the following research questions:

1. How do students describe their learning experience after the presentation of stage play literature?
2. How do students respond to the multimodal presentation of selected stage play literature with regard to acquisition of literary knowledge?

2.1. Participants

There were 17 pre-intermediate level participants in this research study, all attending at the Preparatory school of Cag University. These participants were between 18-22 years old. Of the 17 participants, 10 were female and 7 were male numbered from 1 to 17. All were native Turkish speakers, with 18 hours of English course lessons per week. I was their tutor for eight of these hours, four on Mondays and four on Tuesdays. The participants were chosen through interviews which showed that students had never seen multimodal presentation of selected stage play literature in English. In the context of this case study, purposive sampling was selected as the researcher needed to uncover, understand and gain insights into participants' learning experiences to the presentations of stage play literature.

2.1.1. Data collection and analysis

In this study, data obtained from information questions prior to multimodal presentations of stage plays were identified to study participants' familiarity with literature, culture and language level. Information questions began on 19th March and finished on 30th March, 2012. In total, information interviews took five hours with all participants. At the end of the presentation of the four stage plays, where classroom observations were also considered, the post-observation interviews were conducted. These interviews began on 30th April, 2012 and finished on 28th May, 2012. In total all interviews took ten and a half hours. Data collected from the post-observation interviews were compared with the data obtained from the information questions to see whether there was a relationship between them in terms of the individual learning styles and experiences of participants. In this study, content analysis was used to analyze data recorded from the information questions and post-observation

interviews. In the context of this study, interview questions were standardized. A concealed camera and a sound recorder were used during the information questions and post-observation interviews.

In this study, four stage plays by Eugene O'Neill, *Long Day's Journey into Night*, *Desire Under the Elms*, *Anna Christie* and *The Strange Interlude* were presented to the group over a period of 5 weeks. Since the language of plays was American English, it was less inflectional than British English. The plays were primarily a dialogue-based genre and the themes were universal and accessible to different cultural backgrounds. I transcribed the data collected from the observations by means of a video-recorder. Observations were transcribed systematically after each presentation. The presentation of the first stage play, *Long Day's Journey into Night* started on March 26th, 2012. The presentation of the plays finished on April 24th, 2012. A descriptive analysis of the classroom events which derived from the comprehensive, rich and in-depth descriptions was used. Observations were dated one by one and the context was recorded in depth and in detail. After the audio-visual presentation of each play, combined with classroom discussions, I gave the post-tests to my participants in the final 15 minutes of the last hour on Tuesdays. I created 3 brief essay questions concerning the thematic content of the work to distinguish participants' knowledge transfer. Observations were supported by post-tests each week. Content analysis was used for both observations and post-tests. Particularly, post-tests were applied to the class as soon as the presentations of each play were completed. In this sense, post-tests completed the classroom observation sessions effectively and conveyed the extent to which participants constructed literary knowledge. At this stage, observations and post-tests were also compared.

3. Findings and Discussions

This section identifies the key elements of the students' learning experiences. The data results show the response of students with regard to acquisition of literary knowledge.

3.1. *The sense of connection between the experiences of the characters of the play and the experiences of the people in everyday life*

Regarding information question 1, prior to post-observation interviews, 14 participants out of 17 mentioned that they loved literature texts such as short stories, novels, and detective and love stories, novels about human psychology, scientific magazines and journals in Turkish. Regarding information question 4 which is consistent with information question 1, prior to the post-observation interviews, 14 participants stated that they were interested in literature comprising the sub-branches such as poems, feminist literature, novels from world literature translated in Turkish. 3 participants mentioned that they were not interested in literature. None of the participants had ever read any plays of Eugene O'Neill before. However, in the post-observation interview responses to question 1, all participants mentioned specifically what they liked most about the presentations of stage plays. For instance, Participant 3 said, "I liked *Desire Under the Elms* because in real life many women in Turkey might be experiencing the emotions of the character Abbie, but these women do not show what they feel and they try to stop feeling. The story really fits together from the beginning to end. I really find the story realistic. There are very similar examples in Turkey. Especially, in the eastern region, many young women have to marry old men and they are not allowed to say what they think and feel." All participants emphasized that in the play, they looked for the similarity between the experience of the characters and real life. The participants looked for issues in the plays by examining the aims, dreams, emotions and judgments of the characters which they transferred to their own background knowledge and experience in real life. In one sense, the audience wants to believe the truth and imagine the truth in the fiction.

3.1.1. *Experiencing the ideational and interpersonal meaning within the social context empowers the knowledge construction and meaning making*

Regarding information question 2, prior to the audio-visual presentations, 13 participants stated that they had never had a literature discussion while learning English. However, in the post-observation interview responses to question 5, all participants stated that the audio-visual presentation of plays combined with discussions complemented each other in a way that deepened their understanding and clarified other parts which were

previously unclear. Participant 14, for instance, said, "I think discussions like this are very important because this activity improves our English and it made me more open-minded. My personality has not changed but I have learnt to see things from a larger window. Now I try to change my prejudice about events after the presentation of these real social issues in the plays." In this sense, those who were opponents of their classmates compared and contrasted their own existing knowledge both with their classmates' prior-experience and with the characters of the plays, which in turn, improved their meaning making. Language and images presented in the plays and the dynamic interaction and communication with their classmates helped the students deepen their knowledge. That is, the reason for changing their attitude and ideas resulted from the transmission of knowledge gained through the audio-visual presentation of plays combined with discussions.

3.1.2. Experiencing the audio-visual superiority effect on memory

Regarding information question 3, prior to audio-visual presentation of stage plays, all participants stressed the importance of the use of technology on account of the fact that they got information about other cultures and people quickly and easily through the internet, TV, and radio stations. When the responses to information question 3 were compared to the responses of post-observation question 9, it became clear that audio-visual presentations were helpful to their understanding. Participants 9 and 10 agreed that dialogues, conversations and of course the new vocabulary remained in their mind and memory since the audio-visual presentations kept their continuity. Furthermore, Participant 9 said, "The dialogues and conversation in AV are included in the real examples, so it's vivid in our memory." Post-observation question 9 results showed that students were able to select relevant words and images and then organize them to integrate both the pictorial and verbal information. In this way, meaningful learning occurred because participants integrated knowledge acquired from the literary work with their prior knowledge in the last stage of the process.

3.1.3 Multimodal presentation of plays promotes understanding of the culture and improves the use of language

In order to explore the importance of the presentation of literary works for students' learning English as a second language, regarding information question 5, all participants said that the presentations of literary works were important to understand foreign culture and social life and to master the use of language in that culture. When the responses to information question 5 were compared to the responses to post-observation question 8, it was clear that audio-visual presentations of plays developed students' language awareness in the classroom. Participant 4 made a concise comment about what s/he observed in the plays while learning English. S/he stated that, "Through the plays, I saw their daily speech and I recognized which words were used in each situation." In addition, participant 13 said, "Learning about a culture is necessary while learning a language, because culture is everything which a country has. Language and culture are the things, which differentiate countries from each other. Plays represent not only the language but also the culture. For example, in the films, even directors make up the story according to that culture's needs and interests. In fact, we are all human beings, but the things, which distinguish us from each other are culture and language." From this aspect, students recognized the impact of the relationship between culture and language through the stage plays presented in their social settings. In addition, the audio-visual presentation of stage plays gave participants the opportunity to observe the use of language and cultural situations, which hinged on the multimedia environment.

3.1.4. Effects of aesthetic and artistic learning on theme through audio-visual presentations of plays

Regarding information question 6, 8 participants mentioned that they preferred watching the DVD or CD versions of plays to reading the literary texts. The rest of the 9 participants stated that they liked both watching DVD versions and reading the literary texts. When the responses to information question 6 were compared to responses to post-observation 3 which is consistent with post-observation question 4, all participants said they understood the theme of the plays better through video. Participant 7, for instance, said, "By watching the video, I can understand the theme better because I can identify well with characters' emotions and gestures so the theme of the play remains in my brain for a long time." However, more significant information was recorded in responses to post-observation 4, Participant 10 said, "The setting and the character's mimics helped me to make sense of the plays. Nevertheless, in a literary text, you can only understand the theme through your own dreams and imagination. In this way, you can

interpret or give meanings to things. When you watch video presentations, you understand the theme of the new visual things." Participants' responses regarding post-observation questions 3 and 4 revealed that when characters' or actors' feelings and actions evoked and swayed the audiences' emotions and feelings, the effects of aesthetic learning came out through the study. Moreover, understanding the dispositions, gestures and actions of characters along with the interaction between characters, the sound and colors, and dialogues improved the artistic learning of participants.

3.1.5. Active learning through AV presentation of literary work combined with discussions and brief essay questions empowers the transfer of knowledge

Regarding information question 7, all students stressed that they did not know how students learnt English or American literature, but they mentioned that they knew how students learnt Turkish literature very well. However, in the post-observation interview responses to question 6, all participants conveyed that they were conscious of how students learnt literature in the classroom. Data results obtained from 17 participants showed how effectively they were able to transfer knowledge gained through AV presentation of plays with the help of discussions and essay questions. Participant 4 highlighted that the themes of the plays were not new because they had already known these things in their environment, but of course, s/he had not seen plays like these in the classroom before. With the discussions, s/he reflected on and recognized the things. S/he added, "Essay questions were useful, because they made my imagination active. These essay questions made me think about what had happened in the play from the beginning to the end. Especially, family problems and relations are usually weak side of people, which are very interesting for us to talk about, and these things attract our attention, as they are open to criticism. I was encouraged to write what worked and what did not work in the play and I was also encouraged to write what I would have done differently in the play if I had been the writer. In our writing lessons, we do not write about real issues. After watching these plays, even I started to think that I could make some life mistakes which were the topic of plays." In addition, Participants 7 said, "I learnt many things about western culture. My view has certainly changed. Before watching the plays, I did not have any idea about different cultures. Now I have some ideas about western culture." In this way, participants recognized that they transferred their learning into new settings and tasks through making meaning, self-assessment, and reflection.

3.1.6. Emotional circumstances of characters through video reinforce the prior-knowledge and personalization

Regarding information question 8, only 2 participants mentioned that they acquired a better understanding of literary texts such as books, novels and plays through reading whereas 15 participants stated that they preferred watching them on TV or through DVD. However, when responses to information question 8 were compared with post-observation question 2, the results were significant. Participant 3, for instance, said, "Yes, I internalize and personalize the story, I feel much closer to the scenario and I am impressed by the story. I think I needed to find similar experiences like in the characters. The story of the play should touch my emotions and be closer to my life and experiences. Sometimes, I can criticize characters' attitudes and unethical or wrong manners whereas you cannot criticize yourself in your own life. Maybe you correct your mistakes in this way." Moreover, Participant 6 said, "When I watched *Desire Under the Elms*, I remembered my family's own experience. In my family, I had seen the same problems. I mean I know what betrayal is. I have had the chance of seeing the same things in the play, so I feel like I am inside the scenario." Furthermore, Participant 15 said, "Yes, the story of the play makes me feel like I am there. If the actors personify the characters, I feel like I am inside the scenario, so actors should feel themselves like the characters. For instance, in some scenarios, when someone loses a relative whom he loves, he should reflect his emotions. I think the scenario should seem real and I should believe it. When I watched the *Long Day's Journey into Night*, it reminded me of one part of my life. I remember experiencing similar things in my own life in the past. The story should touch my emotions." Participants pre-existing knowledge about life and ethics had an important role on how they made sense of their environment, because learners construct the new knowledge built on their prior knowledge. When participants, who had different pre-existing knowledge and beliefs, interacted and exchanged their ideas with other participants, their conceptions changed as learning proceeded.

3.2. Classroom observations of audio-visual presentation of plays combined with discussions and post-tests

3.2.1. Classroom observations of AV presentation of *Long Day's Journey into Night* and post-test results

On the first day of AV presentations, during the second hour, we focused on the course book English Unlimited. In the last 25 minutes of the second hour, I played the DVD format of *Long Day's Journey into Night*. After 10 minutes, I paused the video and asked the students what happened in the second session of the presentation of the stage play between the character James and his son Jamie. Participants 1 and 2 mentioned that Jamie and James were worried about Mary, as she did not sleep that night. All participants said that Mary was worried about Edmund since he was ill, and therefore she could not sleep. Participants 3 and 12 told me that Mary had some psychological problems, which prevented her from sleeping. When I asked what caused psychological problems, Participant 3 said Mary was lonely in that house among the family members. At that point, I realized why Participant 3 immediately anticipated Mary's situation. As a student advisor of that classroom, I knew that Participant 3 got divorced a few years ago and she overcame her difficulties and problems which left her painful memories. I could see that she was trying to empathize with the female character in the play as a mirror reflecting her past experience. Participant 3 predicted why Mary was not mentally healthy because of her behavior and body language. All of the participants told us that Mary was not normal because she never listened to anyone except herself. The discussion started because students began to create meaning by analyzing the character's tone of speech and aggressive behavior. After that, I replayed the video. Throughout the 10 minute-presentation, participants carefully watched and were eager to follow the events of the play.

In comparing the classroom discussions and observations on *Long Day's Journey into Night* with the responses to post-test question 3, the result showed the effect the characters had on the participants. Participant 3 noted that s/he was impressed with Mary, because Mary had had psychological problems and this also showed the reality of married women in Turkey. On the other hand, Participant 6 commented that s/he was sorry for Edmund because he was very ill and none of the family members cared about him.

3.2.2. Classroom observations of AV presentation of *Anna Christie* and post-test results

On the second day of the presentation of *Anna Christie*, in the last 25 minutes of the third hour, I continued with the video presentation and after 4 minutes, I paused the play at which stage Anna confessed the truth about her life while both Chris and Mat were listening. Anna explained the truth behind the idea why it was impossible for her to marry Mat. I asked what Anna said to her father and Mat about her life. Participants 1, 4 and 8 said Anna talked about the truth to Mat and Chris and said that a cousin whom she regarded as a brother in Minnesota raped her. This happened after her father left her mother. Participant 1 added that Anna started to work in a house as a prostitute after that bad event. Then I replayed the presentation of *Anna Christie* for 4 minutes. I paused the video to ask how Chris and Mat reacted after Anna told the truth about her life. Participant 11 said Mat did not forgive Anna since she did not tell the truth when they first met. Participant 9 felt sorry for Anna and Chris and s/he stated that Chris was deeply sorry for Anna but he still wanted her to stay with him. I compared the classroom observations and discussions on *Anna Christie* with the responses to post-test question 1, relating to family relations and the theme of the play, Participant 2 explained, "Family relations are bad. Anna did not like her father, because he left Anna and her mother and abandoned his family for a long time. Moreover, Anna hated her stepbrothers as one of them raped her. In the middle of the story, she achieved a good relationship with her father. I like this play. The story, plot and theme showed the reality we saw on the news or newspapers in Turkey."

3.2.3. Classroom observations of AV presentation of *The Strange Interlude* and post-test results

On the second day of the presentation of *The Strange Interlude*, in the second hour, we continued to study the relevant pages of the course book. In the last 20 minutes, I continued presenting *The Strange Interlude*. After 5 minutes, I paused the video and asked what happened up to that stage of the play. Participant 4 said Nina had a baby. Then I asked if Charlie seemed suspicious about the father of the baby. Participants 1, 2, 4, 5 and 11 mentioned that Charlie guessed what happened between Dr. Darrel and Nina, but he was not sure. Participant 11 added that Charlie was thinking that the baby was not Sam's baby. Participant 1 said Nina had a forbidden love with Dr. Darrel and Dr. Darrel was the father of the baby. I posed another question to my male students to personalize the situation and asked what they would do if they learnt that their wife had a forbidden love with their closest friend.

Participants 8, 2 and 13 mentioned that they would kill their wife and the friend as it was a shame for them. On the other hand, Participants 1 and 9 stated that they would get divorced without doing any harm to either one. I repeated the same question to my female students about having a baby from a forbidden love. Participants 17 and 12 mentioned that they would first get divorced if they were in Nina's situation and then share a life with the other man. In the post-test response to question 2, Participant 3 noted that Nina would have told the truth about the genetic father of Gordon. Nina would have got divorced from Sam and she would have lived with Dr. Ned Darrel who was the father of Gordon and was her real love.

4. Conclusion

Duncum (2004) highlighted that one can appreciate cultural differences depending upon multiple readings resulting from the various positions in which one views, reads or hears. Those cultural differences, which are particularly related to the internet and television, are composed of a set of modalities, especially language, images and sounds. This is regarded as multimodality (p. 253). From this aspect; people learn more deeply when the relevant pictures are added to words or text than when the words or texts are used alone in a traditional way of learning. For instance, a sitcom can portray the qualities of a program including visual grammar that depend on cultural and social meaning as long as one comprehends gestural, audio and visual meanings. However, reading a text or a screenplay can restrict the understanding without this knowledge (The New London Group, 1996, p. 80). In the context of this case study, data collected from classroom observations and post-test results conveyed by means of multimodal presentation of selected stage plays, knowledge was reinforced and empowered through multiple context learning. Participants were conscious of selecting the relevant information such as words and pictures including verbal and non-verbal ones and they integrated this information with their pre-existing knowledge, as they organized the information into an effective mental representation. Moreno and Valdez (2005) elaborated these cognitive processes composed of selecting, organizing and integrating which occur in working memory and the learner is the active sense-maker, so learning experience is enhanced (p. 36). Based on this information, participants of this study were active learners, not passive. Participants made meaning in a different context; they were able to transfer their knowledge to other complex tasks through discussions and essay questions which emerged from human context in real life. In addition to his broad researches on multimedia learning, Plass and Jones (2005) posited a model of cognitive processing in second language acquisition, based on cognitive theory of multimedia learning. Second language acquisition with multimedia aims to support learning through words and pictures in order to provide a meaningful learning environment. Thus, second language acquisition through multimedia helps learners to construct meaning in the target language, which requires a transfer of knowledge into the situational context and culture of the target language (p. 467).

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Appendix

Information Questions

1. How much do you enjoy reading literature texts?
2. Do you ever have literature discussion while learning English?
3. Do you think technology can improve your understanding of literature and help you to learn English?
4. How much are you interested in literature? Have you ever read any plays of Eugene O'Neill?
5. Do you think presentation of literary works is important for students learning English as a second language and a foreign language?
6. Do you prefer watching DVD or CD versions of the plays to reading only the literary texts?
7. Do you know how students learn literature in the classroom? If yes, how?
8. Do you better understand literary texts such as books, novels and plays when you watch them on TV or through DVD?

Post-observation Interview Questions

1. What do you like most about the plays you have seen?
2. Did the AV presentation enable you to understand more about the emotional circumstances of the characters?
3. Did you understand the theme of stage play literature better through video?
4. How do you think presentation of stage play literature through video helped you understand the theme in a meaningful way?
5. How much do you think the audio-visual presentation of the play combined with discussion helped you better understand the literary work?
6. How much do you think you contributed to the discussions and essay questions in a meaningful way after the presentation of plays through AV?
7. What information did you get from only visual presentation of the play by ignoring the dialogue and sounds?
8. How does presentation of plays through AV develop your language awareness in a language classroom?
9. How helpful was the presentation of plays through AV to your understanding the theme, plot and characters?